

## Against the Grain

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# Olivia Humphrey Profile

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trigger under PDA. We allow colleges to pull any collections out of PDA to license upfront if the usage under PDA proves the value to do so. A great example of this is **UMass-Amherst**, who were tracking increased viewership of the **DEFA** East German Cinema collection from their Foreign Language school. After seeing a number of films triggered under PDA in that collection, the library decided to license the whole collection upfront for three years as the usage had proven the ROI for that decision.

**Comparing different platforms:** There was an interesting example provided of this in the presentation by Illinois State University in their presentation on **Kanopy** at the **2014 Charleston Conference**. They mentioned how they had elected to keep films in their **Kanopy** PDA model which they also had available on their own in-house hosting platform, because they hypothesized that the experience of watching the films on **Kanopy** might be better for faculty and students and it would be interesting to see if that was reflected in the usage. This was proven — an example they used was the film “Race: the Power of an Illusion,” for which faculty immediately began using the **Kanopy** version rather than the in-house hosted version.

**Deciding between collections and individual titles:** Many libraries are using the analytics to make important decisions between full collections of films or individual titles. For example, **College of the Holy Cross** had a number of films licensed from the **Media Education Foundation** collection that were generating a lot of use and strong feedback from faculty, and they used that information to decide to upgrade to licensing the whole collection.

Our PDA model has certainly been useful for libraries focused on ROI management — these are libraries that are going the next step and saying, “Why don’t we use the usage data of our patrons to directly drive the purchasing decisions of our library rather than just monitor and report on it?” At the **2014 Charleston Conference**, **UMass-Amherst** and **Simmons** presented on our PDA model, and one of their interesting insights was that 90% of the films that were triggered under PDA had never been available on their campuses previously. To me, that identifies the challenge libraries have in predicting demand, and the analytics proves that the PDA model heightens ROI by solving that problem — that’s why you see an ROI under the PDA model that results in over 60-90% savings on a cost-per-view basis vis-à-vis all other models.

But the metrics are not just useful for comparing different video resources and acquisition models; they are also useful for comparing different resources altogether. Many libraries

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# people profile

Olivia Humphrey

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**BORN & LIVED:** Born in Sydney, Australia. Lived in Vancouver (Canada), Copenhagen (Denmark), London (United Kingdom), Singapore, Perth (Australia), and now San Francisco (USA).

**EARLY LIFE:** Grew up in Sydney, Australia, where Mum picked me and my three siblings up from school every day and took us straight to Bondi Beach for the afternoon. Having always been fascinated by the human mind and how it works, I received a Science (Psychology) Degree at the **University of New South Wales**.

**FAMILY:** I was the eldest of four children. I now have a loving husband and two-year-old son.

**PROFESSIONAL CAREER AND ACTIVITIES:** Since University, I have pursued a 12-year career in media rights management. My passion lies firmly in the promotion of non-theatrical film distribution, and I bear a strong belief in the magic of film to engage our emotions and further our thinking. My first foray into the film industry was with **BBC Worldwide** in London, where I managed the launch of the Teletubbies brand into Asia and Eastern Europe. Following that, I worked at **Austar Entertainment**, a major broadcasting company in Australia, and **Roadshow Entertainment**, a leading feature film distributor. It was at **Roadshow** that I identified the huge opportunity to improve the delivery of film to the academic market, and I founded **Kanopy** in 2008.

**IN MY SPARE TIME I LIKE:** My favorite activity is spending time with the family, and we do lots of roadtrips and weekends away. I also love to go to the movies, although I find that my expectations can often be high by virtue of working with so many great films and filmmakers!

**FAVORITE BOOKS:** *Elegance of the Hedgehog* by Muriel Barbery, *Wild: Lost and Found on the Pacific Crest Trail* by Cheryl Strayed, *Breath* by Tim Winton, *The Innovators: How a Group of Inventors, Hackers, Geniuses and Geeks Created the Digital Revolution* by Walter Isaacson.

**PET PEEVES/WHAT MAKES ME MAD:** Starting the day with lukewarm coffee, flight delays, poor customer service, bad grammar.

**PHILOSOPHY:** To live life with no regrets.

**MOST MEANINGFUL CAREER ACHIEVEMENT:** Receiving the first feedback from a faculty member. It was a professor from **Adelaide University** in Australia who wrote: “I have been teaching film for over 20 years, and never have I seen my students so engaged and enthusiastic about the content. Students are just getting into making their own clips... it’s fantastic for lectures. Overall, way more simple and user-friendly than it could have been! And it’s really excellent for the external students — I wish you could see the online discussion they’ve had over the first clip posted last week — I can’t keep up!...” That was the moment when I knew that I was on the right track.

**GOAL I HOPE TO ACHIEVE FIVE YEARS FROM NOW:** To have **Kanopy** in every country in the world, connecting students and faculty from all cultures and backgrounds with the magic of film.

**HOW/WHERE DO I SEE THE INDUSTRY IN FIVE YEARS:** Online video will be used on every campus in the country. There is no doubting the power of film, especially with the emergence of the new generation of students, and the accessibility and relevancy of online film to libraries and institutions around the country is only growing. As a community, we need to be cognizant of the fact that we must forge a sustainable economy for educational filmmakers, to ensure they can continue to produce videos that teach, inspire, challenge, and engage the next generation of students. 🐼

have strictly structured library budgets with allocations to different resources (media, books, etc) as well as models (purchases, subscriptions, etc.), and we are seeing libraries start to adapt these significantly and reallocate to keep up with the changing demands of their patrons.

**ATG:** You started Kanopy in Perth, Australia but have recently moved your

headquarters to San Francisco. What prompted the move? Do you still maintain offices in Perth?

**OH:** We have been streaming into North America for over three years now and moved our headquarters here 18 months ago as the business here started growing exponentially.

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